DOCUMENT RESUME

ED 162 526 FL 009 888

AUTHOR Heaton, James
TITLE Teaching Culture as a Second Language: Private Culture and Kinesics.
PUB DATE Oct 78
NOTE 15p.; Pages 14 and 15 marginally legible due to broken and light type
AVAILABLE FROM English Department (ESL), University of California, Los Angeles, California 90024 ($2.50)

EDRS PRICE MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS *Body Language; Communication (Thought Transfer); *Cross Cultural Training; Cultural Awareness; Cultural Differences; *Cultural Education; *English (Second Language); Ethnography; Instructional Materials; Interaction Process Analysis; *Language Instruction; Material Development; *Nonverbal Communication; Paralinguistics; Proxinity; Psycholinguistics; Social Relations; Sociolinguistics; Videotape Recordings
IDENTIFIERS Proxemics

ABSTRACT

Culture-specific non-verbal communication is regarded here as an essential "language" that has been neglected in modern language teaching pedagogy, though the substance of culture is often referred to in the curriculum. A distinction is drawn between the public aspects of culture commonly experienced by the second language learner and the private aspects, which are largely unobservable for visiting foreign students. These private aspects, such as the kinesics (body motion) and proxemics (social and personal space) of family relationships, roles, and territoriality, are seen as a primary set of learning goals. Video documentary techniques are described for making illustrative material about private culture available in the classroom. (Author/NCR)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY
James Heaton
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

TEACHING CULTURE AS A SECOND LANGUAGE

Private Culture and Kinesics

James Heaton

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED162526

> Take the cough, for instance. The Kutenai Indian could tell the difference between a Kutenai cough and a Shuswap cough. It was a different type of cough, and they coughed in a certain way. The Kutenai Indians cough up their nose. This is part of being a decent Kutenai, and not to have done so would mean being taken for a damned Shuswap.
>
> --Ray Birdwhistell

Understanding culture is a lot like understanding figure skating: to really understand its nuances, you have to go through the actions. The act of talking about culture in a classroom without performing in it is about as fruitful as talking about verbs without ever using them in the communication medium. Nevertheless, despite modern innovations, most language teaching in schools has traditionally consisted of lectures about the forms of the target language. With the attention given to the pragmatic realities of language by Boas, Sapir, Bloomfield and other descriptive linguists of the early part of this century came a corresponding concern for the target language as not only the substance but also the medium of the language course. The Berlitz school exemplified the "direct" method, and later the idea of language behavior as the proper activity of a classroom evolved into the audiolingual method--while meaning and context once again retired from the scene. With culture, the "other language," we are still in the descriptive phase: it's fashionable for people in the teaching profession to talk about the importance of understanding it, but few would go so far as wanting to do it as a prime aim of a language course.

FL009888

The assumption I'd like to explore here is that what we need to be promoting in university ESL is not just a student who can speak English accurately and understand a bit about the context of his second language, but that our real aim is to help people become bona fide participants in the cultural milieu. Elena Garate, of USC, remarked in her presentation at the 1978 TESOL Convention that, perforce, we assume that "all of us want to create a confident, self-reliant ESL student

who can actively participate in his second culture."[1] Even though the second culture is only temporarily so for many of our transient university students, the key phrase is certainly "actively participate." We assume correctly that students sometimes need to venture off-campus, in the cultural sense, and that they might indeed consider developing their knowledge of the target culture a necessary part of their education abroad.

Related disciplines have long stressed the importance of culture in communication. The work of Margaret Meade is universally known and often quoted. Edward Hall's Silent Language is often used as the substance for discussion of culture and communication. The anthropologist Ray Birdwhistell is credited with creating the sub-discipline of kinesics in the mid '50's and is highly critical of linguists who live in a "sentence-shaped universe." "Men speak sentences to one another, just as they speak words to one another; neither are final units, both are dependent upon larger communicative structures."[2] Birdwhistell also originated the iconoclastic and often misquoted suggestion that "no more than 30 to 35 percent of the social meaning of a conversation is carried by the words."[3] Although the remaining 65-70 percent of communication takes place through a variety of channels, including smells, clothing displays, and non-verbal vocalizations, the most important behaviors seem to be associated with kinesics (body motion) and proxemics (social and personal space).

But before one gets very far with exploring the possible justification for a cultural-kinesic adjunct to the language program, it would be appropriate to have a look at 1) the kinds of phenomena we're including and 2) how many of these types of behavior can or should be taught as a "second language."

At this time there is much that isn't known about non-verbal behavior. A number of researchers are at work on painstaking microanalysis of film and video observations, using the techniques that Birdwhistell originated. Others are at work on uncovering the relative nature and importance of the various channels of communication. The situation is parallel to the growth of descriptive linguistics fifty years ago. However, there is no question that enough gross information exists in current research literature to give a reasonable amount of confidence for proceeding with elements and priorities for a syllabus based around the localized situation of the "private" culture.

Birdwhistell evolved the term "kineme" for significant movements conveying meaning, with a similar significance to the linguist's phoneme. The articulation of kinemes seems to vary with personal style, just as phonemes do, so that, in a given culture, one person's chin-twitch may be another person's nod. But there seems to be a consistent and readable system of contrasts. Just as in vocal language, where the same vocalizations may be spoken in many different ranges of pitch, quality, and tempo, so may gestures express a constant set of meanings despite individual differences in orientation and amplitude of movement. Americans have 50-60 kinemes for the whole body.[4] Examples include four eyebrow positions--lifted, lowered, knit, and single-brow movement--seven mouth positions, and three ways to nod the head. Such a repertory of significant movements is selected by each culture out of the myriad of possibilities just as, in vocal communication, we regard only some of our potential repertory of babbling as worth listening to. Observational studies using slowed-down motion picture film have uncovered a wealth of gestures associated with language use in human interaction. Birdwhistell's studies have shown the existence of characteristic kinesic markers that cooccur with linguistic features. For example, an upward head nod appears on the last syllable of questions among speakers of American English and a downward nod at the ends of statements. A gesturing hand and the eyelids also synchronize with the head nod, at the same points and in the same direction. Slightly prolonged eye contact takes place when one person finishes his side of a dialogue.[5] Scheflen observed that when a psychiatric therapist explains something to a patient, he uses one head position, switches to another for interpreting, used a third for interrupting, and yet a fourth for listening. Other turn-taking signals, with hands, head, and eyes, have been noted by those involved with discourse analysis.

But even more striking are the small movements which cooccur with certain parts of speech. The hand moves toward the body with the pronouns "I," "me," "we," and "us," as well as with the words "this" and "here." With pronouns like "you," "they," and "that," the hand or shoulder moves just as regularly away from the center of the body. Similarly, with future tense verbs, there is a "marker movement" forward and a marker backward with past tense verbs.[6] Speakers of other languages find the use of these elements of "foreign" body language confusing or insulting when combined with their own vocal language.[7]

Many body movements which take place during conversational interaction are so subtle as to be formally observable only by slow motion analysis, often involving hundreds of viewings of the same piece of movie film. Yet some experimental studies show that people are aware of and influenced subliminally by these gestures, even though their response is unconscious. Paul Ekman has shown, for example, that nurses could accurately perceive pictures of facial expressions at one-hundredth of a second, via a T-scope, even though the subjects insisted they saw nothing at all.[8]

Proxemics are also culture-specific and as much in evidence as our giveaway hand gestures. This area includes household territoriality, conversational distance, grouping customs, and other matters of "personal space." The distance which people keep from one another is determined not only by their comparative status or degree of friendliness, but also by whether the interacting people are in a crowded "public" situation, where people will tend to group themselves closer, or in a more personal and uncrowded environment. The size of the "space bubble" depends on these factors and its shape is determined by body orientation --facing "in" or "out" from a group, for example. One and one-half to two and one-half feet constitutes the close phase of what Hall calls personal distance in our culture. It is a distance reserved for discussing personal matters with close associates or lovers. Four to seven feet seems to be the appropriate distance for normal working interaction, as in an office, while "far-phase social distance" of seven to twelve feet is used for formal conversation. Far distance tends to denote formal interaction or a domineering relationship by the person establishing the distance.[9]

Some of the videotapes I made earlier this year demonstrate the characteristic territoriality that different American sub-cultures manifest in their home lives, ranging from the Anglo households where children have their own inviolable bedroom empires, to the household of a Black family where almost everything seems to be voluntarily shared. Table seating and eating customs seem to have a lot in common across sub-cultures, as the husband and the wife almost always "guard" the opposite ends of the table (an arrangement which one writer claims indicates an unconscious conflict over the dominant position in the family,[10] but which is more likely simply a social habit) and the children are allowed to dine separately. Midwesterners seem to prefer to space themselves more widely apart, while Black children and California coast-dwellers seem to be in touching contact a great

deal more, in greeting, talking, and in seating arrangements.

It seems that one must be prepared to accept the fact that culture-specific testures are inseparable from culture and that they seem to be as essential to face-to-face communication as using the correct intonation. Even with this brief survey it is clear that materials and methods are needed which can effect the teaching of a selected sequence of these with the goal of establishing a set of second language non-verbal behaviors. Just as in the teaching of verbal language, we are taking what is an unconscious process in the native speaker--the correct formation and use of communication behaviors--and teaching it overtly. The extent to which we do this is exactly dependent on our analysis of this aspect of language and parallel to the way vocal language is analyzed and taught. Non-verbal communication involving roles, taboos, and social facilitation would doubtless receive a high priority, while those which are shown to be mere redundancies with vocal language--if such things as the punctuating head nods are indeed redundant--will be left until late in the syllabus.

I started the project in documenting American culture via videotape about three years ago with defining a need for more genuine material dealing with the local culture, for use in the ESL classes at UCLA. We clearly required materials which could fairly represent the local cultural sub-groups of Los Angeles which our students were likely to encounter. At that time, the best we could offer was some progressive texts, such as Encounters, and some progressive teachers who occasionally took their classes on field trips to see other areas of town or invited them home for dinner parties. Teachers also generated high-quality slide presentations giving information on some of the public attractions in Los Angeles, such as the Huntington Museum (S. Ulm), Hollywood Blvd. (A. Sher), and Disneyland (N. Villoria). At that time, however, we had nothing in our materials to provide substantive information on how people live and use their language in the private sector of our culture--the part behind the closed front doors of Brentwood, Watts, East L.A., and Manhattan Beach--and outside the colorless pages of the Daily Routine of the Johnson Family.

Recently, several people have been working toward filling this gap. At UCLA, for example, Tom Hudson and Alan Black wrote a reading text about Los Angeles, City Energy, for use in the first-level course. A further step this year was Black's experimental course in intercultural awareness for ESL teachers.[11]

At USC, Elena Gárate has produced a set of video lessons in cross-cultural non-verbal communication, stressing areas of sensitivity in encounters between certain cultures.[12] Her situations dramatise the types of problems that occur as a result of misunderstanding gestures, touching, and proxemic situations. The focus of her lessons is on removing the ethnocentric value judgements connected with culturally-loaded situations: a "pushy Arab" who asks to study with an American woman he scarcely knows considers himself to be expressing the polite concern required in his culture, as is the American man whose compliments toward a Mexican man's wife are taken as highly improper. The idea of cultural relativity showing other "right" ways of acting is a prime objective of this approach.

Yet how do we know that foreign students need culture material in their classes when they're already immersed in the target culture? Some of the "facts of life" of the newly-arrived foreign students indicate their lack of opportunity for cultural experience. For economic reasons, most choose to live in a dormitory during their first years at the university. Some life in apartments with friends of the same language background. This setting also has the advantage of allowing the students to preserve familiar dining and living habits, but, at the same time, it keeps them in a state of isolation. Occasionally, students are "adopted" for the duration by American families volunteering their hospitality through service organizations such as the International Student Association, but these opportunities are few. The contact that most of these students have with the culture immediately surrounding the university is extensive, but is also limited to its "public" aspects. That is, students may choose to attend movies, sample restaurants, go to museums and concerts, and partake in general social activities, depending on their circle of friends. But the degree to which these extra-mural activities are participated in and learned from is haphazard and varies with the social adaptability of individuals. The essential character of the cultural exposure is likely to be superficial.

Private aspects of culture necessary for a foreigner to perform in to function like a native include understanding native attitudes toward:

1. Family roles
2. Women, children, and minorities
3. Money, property, and possessions
4. Household territories

In addition, he would have to be able to appropriately perform the following:

5. Conversational proxemics
6. Conversational kinesics
7. Kinesics of greeting and leave-taking
8. Customs of formal social exchange (e.g., invitations, dates)

Items 1-4, among others, constitute substantive goals--things we expect others to know about. But items 5-8 constitute performance goals--things we expect others to do. Although this distinction is fairly elementary, one serious problem with current approaches to culture in the language classroom is the confusion that exists in formulating these types of goals. Most performance goals tend to get lumped into the former category and regarded as "understandings" and "awareness," whereas, in fact each list presents particular sets of methodological problems for effecting them as teaching goals. Culture is not simply another geography lesson.

That this kind of information was wanted or needed by our students was an assumption, as there has never been a survey of students concerning how they regard their need for instruction in the target culture. Evidence for the existence of such a need is contained in anecdotal comments in student course evaluations and in teacher surveys such as the ones completed recently by Susan Stern and Alan Black in their respective theses. Stern, in her MA/TESL thesis, "The Teaching of Contemporary American Drama in Advanced ESL" (UCLA, 1977), surveyed 224 ESL teachers in California about the degree of misunderstanding which they found their students had on selected cultural themes. The 33 themes surveyed included American family life, the role of women, attitudes toward sex, marriage, death and dying, temperament and display of emotion, education, work and careers, social class distinctions, and the role of religion. Detailed areas in these classifications were rated "1" to "5," according to the degree of misunderstanding perceived among students. Stern grouped the responses into predominant language areas of the students in the classes taught by the respondents. These roughly classified as Asian, Mexican/Spanish-Speaking, and Arab/Iranian. There was also a fourth non-specific, category for student populations in which no language group predominated.

For each grouping, Stern also ranked the categories by

average rating, so that she was able to make an overall hierarchy ranging from those areas in which the students were judged to need the most help to those with which they apparently found the least difficulty. "The role of women," "independence of teenagers," "family life," and "work and careers" are some areas that clearly averaged at the top of the list for all language groups. "The importance of advancement in a job," and "leisure time activities" were typically near the bottom--judged to be least subject to misunderstanding. There were clearly indicated distinctions in perceived needs of the different language groupings in such areas as "temperament and display of the emotions," which was judged at the top of the list for classes which were predominantly composed of Asians, and at the bottom of the list for Mexican/Spanish-Speaking students.

Alan Black also involved a survey of teachers in his evaluation of a course in intercultural understanding.[13] His population consisted of 33 TESL Certificate candidates and Teaching Assistants at UCLA. His questions aimed at the evaluation of each of the eight sessions of the course. The highest-ranked topic in terms of relevance to TESL was a session consisting of interculture role-play activity and a widely-used culture game called Bafa-Bafa. The lowest ranked was a lecture on language change.

These survey data, collected under different circumstances but from reliable sources in contact with the teaching problems, seem to support the presumptions that 1) the private aspects of American culture are important to foreign students in California, and 2) performance goals (as opposed to purely substantive ones) are regarded as primary in the culture strand of a language course.

Despite these beginnings, we still need more information from the students regarding the culture matters they regard as most problematic, and we need more information about how to teach culture-as-a-second-language. One of the first to seriously consider the latter question was Carmen Nine Curt in her course on cultural awareness, aimed at Puerto Rican Spanish as the target language-culture.[14] Her guide for the teacher-training course gives lesson formats using a number of techniques for "switching cultural channels" to facilitate communication and avoid misunderstandings. The procedures generally use Hall's The Silent Language as a text to provide substantive discussion material, and her own book of observations and insights, Non-

Verbal Communication in Puerto Rico, to provide a variety of participation activities. Although others, such as Seelye, Condon, and Morris and Cinnamon have written about the importance of non-verbal communication goals in courses in interculture, only a few have dealt with this goal as an essential ingredient in a language course, as Nine Curt does. She includes among the objectives of her course "the skill of 'switching cultural channels' in order to establish an acceptable, non-offensive, productive relationship with people from other cultures."[15] A number of detailed performance and substantive goals are also included which recognize the necessity of gaining a sensitivity to the impact that ones non-verbal behavior has on the communication process. The special methods used in her course range through "cultural dialogues," role plays, non-verbal dialogues, contact assignments, and practice in special kinesic, haptic (touching) and proxemic customs of the target culture.

In one of the first attempts at UCLA to deal with the cross-culture problem, an unpublished set of audiotapes, "Bicultural Lessons for Egyptians," was developed by Salah el Arabi in the early '70's. These depicted capsule dialogue-situations where misunderstandings arise between an Egyptian and an English acquaintance. Some areas covered were dinner parties, a wedding, and an office appointment. The technique was dialogue, with the thoughts of each person inserted soto voce between the lines:

A: I hope I'm not keeping you from your work. (Why doesn't he at least offer me coffee!)

B. Oh no, Hassan, Not at all! (I am busy. I won't offer him anything. Maybe he'll leave!)

Thus, el Arabi attempted to demonstrate the contrast between "surface" language and underlying attitudes with the very ingenious application of an inexpensive teaching medium.

In characterizing the importance of non-verbal communication for our teaching of culture, it is important to keep in mind that most of the gestures we deal with are, contrary to some beliefs, no more "universal" than are the signs of the vocal language we teach. This point is made again and again in the anthropology literature. Birdwhistell points out that "although we have been searching for 15 years, we have found no gesture or body motion which has the same social meaning in

all societies...Insofar as we know, there is no body motion or gesture that can be regarded as a universal symbol."[16] Thus, although smiles and frowns are generally regarded as indicating the same genus of emotional excitation across cultures, they probably seldom mean in the same way when considered in the detailed pragmatics of the situations. Consider that, in our culture, a smile can be a threat gesture ("Now, (heh, heh!) Jeb Gruber, you're going to get it!"), and a frown can be a gesture of sympathy ("I'm sorry you've been sick!").

If we accept the existence of a need for carrying our teaching beyond the vocalized aspects of language, that our faces and bodies are not purely cosmetic embellishments of our mouths, then we are suddenly faced with the need for a methodology that is not quite so neat as that handed down to us through structural linguistics. Cultural attitudes can be taught as a substantive adjunct to the language class. But ways of behaving in a culture are more difficult to represent, there being no easy notational system for speaking distance, conversational roles, and body language. And behavior is so seemingly mercurial in the USA that one wonders whose cultural behavior you are going to represent for the "typical" ESL class. Only the teacher's (who is 24 years old, has one year's teaching experience, and recently moved here from Waukeegan)? And when one sets out to represent typical cultural patterns, how is one expected to understand the terms represent and typical? Are we back with a typical day in the life of the Johnsons of Anytown, USA?

To try to arrive at some fair representation of life style variation in Los Angeles and to get this illustrative material into a convenient form for the classroom, I decided to rely on the techniques of documentary motion picture photography applied to portable video. I taped five different living groups which satisfied my requirements for the representation of contrasting subcultures. That is, they habitually organized their living space differently--by cultural choice rather than from necessity; adults and children had different roles and status, respectively, across subgroups; parental authority was different; and the use of body language and verbal dialects were different. Since I wanted to avoid merely reinforcing stereotypes, the basis for the selection of the groups was based on life styles rather than ethnicity; however, two families were from racial minorities. The subcultures represented are:

1) A Commune -- The Collective Unconscious
2) Chinese-American -- The Lees
3) Central L.A. (Black) -- The Martins
4) Midwestern "Transplants" -- The Heaths
5) Beach Community -- The Wilsons

With the inexpensive and unobtrusive videotape medium I could achieve more authentic representation of the private lives of these people using an ethnographic style of documentation typified by long-duration shots allowing chunks of action to be fully played out, and by using as little narration as possible, so not to interfere with the information presented by the visuals and the location sound. In most instances the subjects provide their own narration. I wanted to do some genuine documentation rather than following the choppy, t.v. news style of editing with a heavy emphasis on interposed editorial commentary which actually serves to obscure the observed facts. How successful this ethnographic technique would be would depend on several things. First,it would rely on the receptivity of the students for cultural information as motivated by their own perceived need for it, as discussed earlier. Second, the information gathered would have to be made compatible with the students' capability for understanding it. This is not simply a matter of conforming the teaching material to the students' "level of English," but rather it involves the very important processes through which they perceive or negotiate information out of the medium. Probably all learners who have attained adulthood have been exposed to enough movies and t.v. to have become unconscious of many observable elements presented there: the upper-middle class clothing styles on soap operas, male-male vs. male-female speaking distances on dramatic programs, Archie Bunker's repertory of body language contrasted with the artificial eye-contact and lack of gesture among news broadcasters, and so on. We of this country have become so callous to the conventions of the medium that we can watch Holocaust interspersed with advertisements for cat food without batting a glazed eye.

In addition, instead of perceiving details which may have been considered important by the documentarist, we tend to view media experiences in chunks. Birdwhistell says "there seems to be a rhythm of pieces of given shapes and sizes which we, unaware, perceive as the 'something' in 'something has happened.'"[17] When you want the students to be watching for details in facial expression, they may be off waiting for the

next commercial, as it were. For ethnographic material to be successful, the audience must be prepared--this time not just with introduction of vocabulary and structure but with detailed questions which will arouse their insights about the material. They should be prepared with exercises and "dialogues" in non-verbal communication which will raise their awareness to a more conscious level of the kinds of things constituting body language. And the students will have to be exposed to short enough segments of video material that the details will be prominent and will not fade into the general stew of family life, as represented. Good film documentaries are commonly two hours long. Segments of culture material for use in a language classroom have to be restricted to ten minutes or less, which means a lot of very careful editing to preserve sustained actions, while giving sufficient prominence to a limited set of teaching points to be worked out in subsequent performance activity. The teacher serves the role of discussion leader and consultant on points of substance in the videotape, but the videotape itself is relied upon as a model for the behaviors of given cultural settings.

Any foreign student just off the plane can inspect our public system of behavior as illustrated in our crowds, our museums, theatres, restaurants, architecture, money, and transportation system, and, with a little help from public information sources, can even understand it. Knowledge of the private aspects of interpersonal communication and life styles is more difficult to come by, since, as with many aspects of language, we who are in it are unaware of it. It becomes like watching figure skaters and trying to figure out why they move and "communicate" so easily. Then you ask them how they do it, and each skater has a different explanation. From watching public behavior and talking to people, it may not even be possible to get a good knowledge of what "polite" and "rude" mannerisms consist of, as Elena Gárate's video lessons clearly show.

As the study of non-verbal communication matures, we may expect to find more and more subtle details proving to be of extreme importance in how we "talk" to one another. The evidence for unconsciously perceived "micro behaviors" and studies of the synchrony of personal interaction indicate that actions may indeed speak louder than words, that, in communicative processes, a native-speaker is also a native-doer.

FOOTNOTES

[1]Elena Gárate, "I Hear What You're Saying, but I Don't See What You Mean", TESOL National Convention (Mexico City, 1978).

[2]Ray Birdwhistell, Kinesics and Context, (Philadelphia, 1970), p. 84.

[3]Op. cit., pp. 157-58.

[4]Flora Davis, Inside Intuition, (New York, 1973), p. 25.

[5]Op. cit., p. 27.

[6]Ibid.

[7]Ibid.

[8]Ekman, Paul, Wallace V. Friesen, and Silva S. Tomkins, "Facial Affect Scoring Technique: A First Validity Study", Semiotica, 3 (1971), pp. 37-58.

[9]Davis, op. cit., p. 84.

[10]Julius Fast, Body Language, (New York, 1970), p. 124.

[11]Alan Black, A Rationale for Including a Course in Culture in an ESL Teacher Training Program, unpub. MA Thesis, UCLA, 1978.

[12]Gárate, op. cit.

[13]Black, op. cit.

[14]Carmen J. Nine Curt, Teacher Training Pack for a Course on Cultural Awareness, (New York, 1976).

[15]Curt, op. cit., p.1.

[16]Birdwhistell, op. cit., p. 81.

[17]Op. cit., p. 150.

SELECTED BIBLIOGRAPHY

Ashcraft, Norman and Albert E. Scheflen. People Space. Garden City, N.Y.: Anchor Press, 1976.

Bäuml, Betty J. and Franz H. Bäuml. A Dictionary of Gestures. Metuchen, N.J.: Scarecrow Press, 1975.

Birdwhistell, Ray. Kinesics and Context: Essays on Body Motion Communication. Philadelphia: University of Pennsylvania Press, 1970

Black, Alan J. A Rationale for Including a Course in Culture in an ESL Teacher Training Program. Unpub. MA Theses, UCLA, 1978.

_____ and Thomas Hudson. City Energy. Unpub., 1977.

The Body as a Medium of Expression, eds. Jonathan Benthall and Ted Polhemus New York: Dutton, 1975.

Condon, John C. and Fathi S. Yousef. An Introduction to Intercultural Communication. New York: Bobbs-Merrill, 1975.

Curt, Carmen J. N. Non-Verbal Communication in Puerto Rico. New York: Northeast Center for Curriculum Development, 1975.

_____. Teacher Training Pack for a Course on Cultural Awareness. New York: Northeast Center for Curriculum Development, 1976.

Ekman, Paul, E. R. Sorenson, and Wallace V. Friesen. "Pan-Cultural Elements in Facial Displays of Emotion", Science, 164, 1969, 86-88.

_____, Wallace V. Friesen, and Silvan S. Tomkins. "Facial Affect Scoring Technique: A First Validity Study", Semiotica, 3, 1971, 37-58.

Davis, Flora. Inside Intuition. New York: Signet, 1973.

Fast, Julius. Body Language. New York: Pocket Books, 1970.

Gárate, Elena. "I Hear What You're Saying but I Don't See What You Mean", TESOL National Convention, Mexico City, 1978.

Giannetti, Louis D. Understanding Movies. Englewood Cliffs, N.J.: Prentice-Hall, 1972.

Green, Jerald R. A Gesture Inventory for the Teaching of Spanish. Philadelphia: Chilton, 1968.

Hall, Edward T. The Hidden Dimension. New York: Doubleday, 1966.

_____. The Silent Language. Greenwich, Conn.: Fawcett, 1959.

Harwood, Don. Video as a Second Language. Queens, N.Y.: VTR Pub. Co., 1975.

Key, Mary Ritchie. Non-Verbal Communication: A Research Guide and Bibliography. Metuchen, N.J.: The Scarecrow Press, 1977.

_____. Paralanguage and Kinesics (Nonverbal Communication). Metuchen, N.J.: The Scarecrow Press, 1975.

Kleinke, Chris. First Impressions: The Psychology of Encountering Others. Englewood Cliffs, N.J.: Prentice-Hall, 1975.

Knapp, Mark L. Nonverbal Communication in Human Interaction. New York: Holt, Rinehart and Winston, 1972.

Mehrabian, Albert. Silent Messages. Belmont Calif.: Wadsworth Pub. Co., 1971.

Morris, Kenneth T. and Kenneth M. Cinnamon. A Handbook of Non-Verbal Group Exercises. Springfield Ill.: Charles C. Thomas, 1975.

Non-Verbal Communication, ed. R.A. Hinde. Cambridge University Press, 1972.

Pimsleur, Paul and Donald Berger. Encounters; A Basic Reader. New York: Harcourt Brace Jovanovich, 1974.

Saitz, Robert, and Edward Cervenka. Handbook of Gestures: Columbia and the United States, Approaches to Semiotics 31. The Hague: Mouton, 1972.

Scheflen, Albert E., with Alice Scheflen. Body Language and Social Order: Communication as Behavioral Control. Englewood Cliffs, N.J.: Prentice-Hall, 1972.

Spiegel, John and Pavel Machotka. Messages of the Body. New York: The Free Press, 1974.

Seelye, J. Ned. Teaching Culture: Strategies for Foreign Language Educators. Skokie, Ill.: National Textbook Co., 1974.

Wilkes, Paul. Six American Families. New York: Seabury/Parthenon, 1977.